OPERAS AND CONCERTS-COMMENTS AND DATES

Concerts of the Week

SUNDAY. - Philharmonic Society, Carnegie, 8 P. M. Maximilian Rose, violinist, Carnegie, 8:15 P. M. Anica Fabry, soprano, Acolian, 3 P. M. Marie Mikova, pianist, Princess Theatre, 3 P. M. Edwine Behre, pianist, Gar-rick Theatre, 8:15 P. M. Opera concert, Metropolitan, 8:30 P. M. John McCormack, Miss Mary Garden and Chicago Orchestra, Hippodrome, 8:15 P. M. Chamber music concert of Music League of People's Institute, Washington Irving High School, 8:18 P. M.

MONDAY—Mme. Olga Carrara, so-prano, Carnegie, 8:15 P. M. Raiph Leopold, pianist, Aeolian, 3 P. M. Martha Philips, song recital, Aeolian, 8:15 P. M.

TUESDAY.—Mme. Winetzkaja, song recital, Carnegie, 8:15 P. M. Maurice Dumesnil, planist, Aeol-ian, 3 P. M. New York Cham-ber Music Society, Aeolian, 8:15 P. M. Mme. Emma Van de Zande, soprano, Princess Thea-tre, J.P. M.

WEDNESDAY.—Evening Mail con-cert, Carnegie Hall, 8:15 P. M. Carmen Pascova, song recital, Acollan Hall, 3 P. M. THURSDAY,-Philharmonic Society,

Carnegie, 8:30 P. M. Raymond Wilson, planist, Aeolian, 3 P. M. Harriet Foster, song re-cical, Aeolian, 8:15 P. M.

FRIDAY-Philharmonic Society, 2:30 P. M. Miss Helen Ware, vio-linist, Aeolian, 3 P. M. Richard Buhlig, planist, Acolian, 8:15

SATURDAY.—Symphony concert for young people, Carnegle Hall, 2:80 P. M. Philharmonic Society. P. M. Philharmonic Society. Carnegie Hall, 8:30 P. M. Pablo Casals, cellist, Asolian Hall, 8 P. M. Abraham Haltowitsch, violinist, Asolian Hall, 8:18 P. M. Orchestral concert, Metropolitan Museum of Art, 8 P. M.





Chicago Opera Company and Its Shortcomings

By W. J. HENDERSON.

HE visit of the Chicago Opera Company came to a peaceful end last night and now a brief summary of its results may be made.

In five weeks thirty-two operas and three ballets were performed. Of the operas twenty-one were Italian, ten were French and one was American. One of the French operas was sung in Italian and in the worst Italian style, that in which brute force is substituted for art, that the ear of groundlings may be split.

In this direction too much of the effort of the Chicago organization tended. Little was left of the French repertoire and Gallic finesse which characterized its seasons when it first blossomed into fame. Miss Mary Garden and her pictorial art were once the idols of the Chicago Opera patrons. Titta Ruffo and the cyclopean "voice like thunder" are now its contributions to the glorious idealism brought into the world by the spiritual exaltation of

The performance of Ambroise Thomas's "Hamlet" at the Lexington Theatre caused one of the most diheartening revelations of depraved taste that this city has had the misfortune to witness in many years. The theatre was packed and many were unable to obtain admission. Mr. Ruffo acted
Hamlet in a manner which violated almost every canon of art and good tasts.

Was packed and many were unable to obtain admission. Mr. Ruffo acted
Hamlet in a manner which violated almost every canon of art and good tasts.

Was packed and many were unable to obtain admission. Mr. Ruffo acted
Hamlet in a manner which violated almost every canon of art and good tasts.

Was packed and many were unable to obtain admission. Mr. Ruffo acted
Hamlet in a manner which violated almost every canon of art and good tasts. north. It was not the wreck of a noble mind that we beheld, but the pitiable spectacle of a witling, gabbling or raving, as the mood required.

Mr. Ruffo talked and shouted when and appreciated the good acting of the self-like it. He occasionally abana tremendous and prolonged volume of his shouting compatriots went to acclaim. When Mr. Ruffo shouted they shouted. It was a grand and inspiring contest between them to ascertain whether he could scream high tones more loudly than they could scream

In the general exhibitions of the power of sound Mr. Ruffo found an able coadjutor in Tito Schipa, whose tenor voice is of prodigious strength and very little But beauty is something which the Italian opera adorer of this time estimates in foot pounds. It is not the tion but the force of it. Possibly we shall eventually have a scientific unit for the exact measurement of the values of this new type of vocal art. Certainly it will not be horse power. We may per-haps substitute for the word "horse" the name of a humbler beast of burden whose vocal abilities have acquired a certain notoriety in barnyard circles.

Prima Donna's Mistoriums.

Mme. Galli-Curci had the misfortune to be associated with these two mega-phonic artists in "Rigoletto." Her deliclarions of the representation, a violin ost in the ranks of a brass band. She ame and went and was heard with polite consideration. But the popular clamors were not for her. She could neither blast down the walls of Jericho with a trumpet nor blow up their foundations with explosions of vocal dyna-

How long is the cultivated operagoer going to witness the degradation of the yric art by the rule of a minority def singing is that it consists of violence and loudness are not yet in the majority. They are like so many other minorities in that they make a great noise. Noise is their element. They dwell in it and create it, when they hear it, in order to

One thing is certain. Not even the Chicago Opera Company, which has apparently thrown to the winds most of its earlier pretensions to fine art, can continue to live by noise alone. The effect f the cultivation of a less elegant repertoire and the open invitation to operagoes of refined tastes to stay at home was manifested on more than one oc-casion by the number of unoccupied

But if it were possible to conduct a season of opera on the level established by the methods of the shouters of vocal music, varied by an occasional exhibition of ballet, then the right kind of an opera company to engage would consist of two bands of dervishes, one whirling and one howling,

Mr. De Koven's Opera.

The operatio novelties of the Chicago acason were by no means important.
Mr. de Koven's "Rip Van Winkle" bore
comparison with the others fairly well. Certainly Andre Messager's rygantheme" is not likely ever to occupy the local stage again. The music ower of this newspaper confesses that the solemn consideration accorded this fragile composition by some of his friends amazed him. But it is a sterile period, and the critical commentator seizes with avidity any ore which promten to yield even a small amount of grade ores pay has long occupied human attention. But let it pass. It does not

This little opera might furnish a text

for a discussion of certain practical questone on a high note. And this is what tions relating to the possibilities of communication across the footlights. But in view of the present state of the public mind toward opera such discussion is not worth while. As long as operagoers remain in the trance to which they have been insidiously lulled during some ten years of systematic lowering of local standards of performance, they will give no attention to subtleties of art.

It will matter nothing to them that a composer is trying to do something that should not be attempted in lyric drams. So long as they can hear powerful voices making amazing sounds nothing else sig-nifies very greatly. Mr. Ravel's satire on various composers, including himself, was clever, but it was not lyric drama. and therefore not for the theatre. But it is pretty safe to say that the

audience did not even suspect the existence of the satire. It merely found itself in the presence of a dull and point-iess score which could not be saved by the salaclous character of the story nor by the Gallie cleverness of the interpreters of the naughtiness,
Mr. de Koven's "Rip Van Winkie"

suffered from insufficient rehearsal. Conceded to be a weak product of a mind battling with a final illness, the cate tones and continent art were opera nevertheless had certain merits smothered. The one-time sensation of the town was a mere assistant to the two scenes contained some effective two scenes contained some effective two scenes contained some effective two scenes contained some effectives. music and the finale of the first act was one of the best bits of ensemble Mr. de Koven had written since his days of youthful enthusiasm.

About "Aphrodite" it is not possible to say much at this time. What was printed in this newspaper on the morning after the performance must be per mitted to stand as the record of its value. One thing seems tolerably certain, to wit, that there was ground for the reports industriously circulated before the production that the chief in-terest would centre in the costuming of

Educational Opera.

In concluding this brief summing up of the Chicago season let us not forget to use the sacred word "educational." If there was ever a series of operation representations to which this term could perly be applied that series ended ast evening at the Lexington Theatre. Education is not always improving. It is not always uplifting. The general trend of operatic performances in this city in recent years has been such as to feach young people just beginning to Education is not always improving. It teach young people just beginning to ponder the lyric drama that a great artist is a person who has an enormous voice, who can sing so loudly that no orchestral turmoil can drown him out and who can emit high tones and sustain them for astonishing periods.

Any old operagoer who converses ten minutes with a young one about singers and singing will speedily learn that everything taught to the public by the consummate art of Sembrich, Eames, the de Resskes, Plancon and their as-sociates is unknown to the rising generaion. If you try to tell them about that

art they cannot understand you. The character of the Chicago Opera Company's most popular performances did much toward establishing standards for these young people. Miss Raisa was applauded to the echo when she sang Norma. She deserved and received in this place commendation for her earnest effort to sing it beautifully. But she showed a lamentable ignorance of the style. Little her auditors cared about that. All she had to do was to sing very loudly and hold certain tones persistently, and the air rang with acclama-

tions. Ravel's French farce tickled the fancies their kind cannot shift the burden of remany and bored others to extinction.

Mr. Ruffo, Mr. Schipa, Miss Raisa and their kind cannot shift the burden of remany and bored others to extinction. Sponsibility to the shoulders of that inspect will be devoted to fillustrating percussion instruments. Mr. Buffo, Mr. Schipa, Miss Raisa and Miss Olga Carrara, a young Italian Damrosch, in his remarks, will show strike sponsibility to the shoulders of that inspect will be devoted to fillustrating percussion instruments. Mr. Buffo, Mr. Schipa, Miss Raisa and Miss Olga Carrara, a young Italian Damrosch, in his remarks, will show strike sponsibility to the shoulders of that inspect will be devoted to fillustrating percussion instruments. Mr. Buffo, Mr. Schipa, Miss Raisa and Miss Olga Carrara, a young Italian Damrosch, in his remarks, will show strike sponsibility to the shoulders of that inspect will be devoted to fillustrating percussion instruments. Mr. Damrosch, in his remarks, will show strike sponsibility to the shoulders of that inspect will be devoted to fillustrating percussion instruments. Mr. Damrosch, in his remarks, will show strike sponsibility to the shoulders of that inspect will be devoted to fillustrating percussion instruments. Mr. Damrosch, in his remarks, will show strike sponsibility to the shoulders of that inspect will be devoted to fillustrating percussion instruments. Mr. Damrosch, in his remarks, will show strike and explain the Easyptian sistence. Mr. Ruffo, Mr. Schipa, Miss Raiss and

operatic audiences is formed by the meaning of great art. The substitu-lyric interpretations offered to them. The tion of brute force for beauty was not thunders of applause for Jean de Reszke

MISS MARTHA PHILLIPS

AEGLIAN HALL

demanded by any sudden change in puband his associates were just as great as ito taste. But let operagoers be com-those for Ruffo. The line of purchasers pelled for six months to hear only fine of admission tickets was just as long at and beautiful singing and they would very performance.

The great artist teaches the public the other kind.

ENGAGED for NEW SYMPHONY ORCHESTRA.

WILLIAM

MENGELBERG

and Recitals for the Week

"Coriolanus;" aria, from "Christ on the Mount of Olives;" overture, "Leo-nors No. 3." Lisst Psalm No. 23, for tenor and orchestra, orchestral setting by Joseph Stransky. Wagner, "Enby Joseph Stransky. trance of the Gods Into Valhalla": overture, "Rienzi" "Dreams"; Liszt, Hungarian Rhapsody No. 1.

garian Knapsody No. 1.

The programme for the society's concert on Thursday evening, with Albert Spalding as soloist, is: Hadley, Symphony No. 2, "The Four Seasons," conducted by the composer: Delius, "Life's Dance"; Bruch, Scotch Fantasy for violin and orchestra; Tschaikovsky, Italian Caprice. With Mr. Spalding as the soloist the society's programme for next Friday afternoon is: Beethoven, Symphony, "Eroica"; Goldmark, overture, "Prometheus Bound"; Saint-Saens, concerto, B minor, for violin and orchestra; Beethoven, Sym-Liant, Hungarian Rhapsody No. 1.

On Saturday evening, with Rudolph Gans as the soloist, the society will offer this programme: this programme: Symphony, "Pa-thetique"; concerto, B flat minor, plano and orchestra; overture, "1812."

Miss Marie Mikova will give her first piano recital here in the Princess Thea tre this afternoon. The programme is: Bouree, Bach-Saint-Saens; Pastorale; Scarletti; March from the "Ruins of Athens," Beethoven-Rubinstein; Sonata, B flat minor, Chopin: Melody, Dal Young: Nocturnale, Campbell-Tipton; Passepied, Delibes; Gnosslenne, Satie; "Restlessness," Moszkowski; two polkas, Smetana; Polonaise, E major, Liszt.

Miss Edwine Behre at her first plane recital here in the Garrick Theatre to-night, will play Rameau's "The Hen," Beethoven's sonata, opus 81a, Schu-mann's "Scenes from Childhood," Carpenter's "Little Indian," two intermessi by Brahms and other pieces.

Maxmilian Rose, Russian violinist, at his recital to-night in Carnegie Hall will play, among other selections, Tartini's G minor sonata, Mendelssohn's concerto and Wieniawski's 'Faust' fantasy.

At to-night's "opera concert" at the Metropelitan Opera House Rudolph Gans will play Grieg's piano concerte, A minor, and Liszt's "Petrarca Sonnetto" and Polonaise in E. Mme. Sundellus tion by Alida Brittain. The orchestra, under the direction of Richard Hageman. will play Goldmark's "In Spring Time" overture and Adolph Fink's "Jewish Rhapsody.

The John MsCormack testimonial concert for the American Legion of New York county will be given in the Hippodrome this evening. The Chloago Opera Orchestra, with Marcel Charlier as conductor and Miss Mary Garden and Mr. McCormack as soloists, will give the musical programme, and Gen. John J. Pershing will give an address. Miss Garden will sing operatic airs, and Mr. McCormack will be heard in airs by Beethoven and songs. The first orchestral selection is an aria from Bach.

At the chamber music concert of the Music League of the People's Institute to-night at the Washington Irving High School, Sam Franko, leader, Serge Kotlarsky and Max Kotlarsky, will play Beethoven's Kreutzer Schata for violin

by Emilio Roxas, and other songs, with Marion Bauer's "Only of Thee and Me." Astolfo Pescia will be at the plano.

Ralph Leopold at his second plane re cital to-morrow afternoon in Asolian Hall will play Schytte's sonata in B flat. opus 53; Mendelssohn's E minor prelude and fugue, three pieces by Jongen. Mrs, Martha Phillips will give a s

cital to-morrow night in Acolian Hall. She will sing a "Minuetto Allegro, marked as first time here, from "De songs in Swedish, a group of Grieg's songs in Norwegian and Marion Bauer's

Miss Maria Winetzkaja, mezze so orano, at her recital on Tuesday evening in Carnegie Hall will sing a group o folk songs of the Ukraine; the air, Mon Fils," from Meyerbeer's "Le Prophete"; modern French and Russian songs, and among other selections, the "Norman Cradle Song," by the late "Norman Cracile Reginald de Koven.

Maurice Dumesnil at his third plane ecital on Tuesday afternoon in Acolian Hall will play three "Pastoral Dances" by Beethoven, Chopin's C sharp minor poonaise, and among other pieces "La Colina Sombreads," by Alberto Williams.

Mme. Emma Van de Zande, soprano at her recital on Tuesday afternoon in the Princess Theatre will sing an interesting programme as to selection. It consists largely of French songs and airs, old and new.

The New York Chamber Music So ciety will give its third and last con-cert on Tuesday evening in Acolian Hall. The works to be heard are: Moor's suite in A. opus 103, for double quintet; Saint-Saens's "Caprice on Dan-ish and Russian Airs" and Brahms's G minor quartet, opus 25.

Miss Carmen Pascova, Australian mezzo soprano, at her recital in Aeo lian Hall on Wednesday afternoon, will sing "Morir vogilo" by D'Astorga, "Canzonetta" by Salvator Rosa, Bee-thoven's "I Love Thee," Schumann's "The Nut Tree," two new songs by Barow and other numbers.

Raymond Wilson at his annual plano ecital on Thursday afternoon in Acollan Hall will play Mozart's "Pastoral Varie," MacDowell's "Eroica" sonata; Barratt's "Cloches," Pugno's "Serenade to the Moon" and other pieces.

Mms. Harriet Foster, messe contralte will give a recital of classical and sacred songs on Thursday evening in Acolian Hall.

Miss Helen Ware at her violin recital Aeolian Hall next Friday afternoon will play a sonata by Leclair, Mozart's E flat concerto and a group of pieces Ly herself.

Richard Buhlig will give his sixth piano recital in Acolian Hall next Friday night.

Lucy Gates, soprano, will be the sololat at the symphony concert for young persons in Carnegie Hall next Saturday Recthoven's Kreutzer Schata for violin afternoon. She will sing Mozart's air, and plane. Leclair's duet for two violins and Schubert's A minor quariet for strings, open 13, are the other works to be given. Song from "Lakme" by Delibes. The orchestral subject will be devoted to



Opera at the Metropolitan

MONDAT.—"Il Tabarre," "Suor Angelica," "Gianni Schicchi," with Mme. Music, Messra. Crimi and De Luca, Mme. Farrar, Mme Easton, Messra De Luca and Didur; Mr. Moransoni conduct-

WEDNESDAY.—"Cleopatra's Night"
and "Le Coq d'Or," the first
with Mines Alda and Gordon,
Mesara Kingston and Picco,
Miss Galli and Mr. Bonfiglio
dancing: Henry Hadley, composer, conducting his own operaposer, conducting his own opera. "Le Coq d'Or" sung by Mmes. Barrientos and Sundelius, Mesers. Dias and Didur, mimed by Misses Galli and Rudolph, Measra Bohn, Bartik and Bonfiglio; Mr. Bamboshek conduct-

THURSDAY,-"Oberon," with Miss Ponselle, Messrs. Martinelli and Diaz; Mr. Bodanzky conducting. FRIDAY.-"Le Prophete," with Mmes. Muzic and Matzenauer,

Messrs, Caruso and Rothler. SATURDAY (matinee).—"Manon," with Mme. Farrar, Messrs. Hackatt, Ds Luca and Rothier,

The orchestra, among other numbers will play Meyerbeer's march from "Le

The innovation begun two years ago by the Metropolitan Museum of Art of giving free concerts in its main hall was continued this year in January, and a second series will be given on the Sat-urday evenings of March 6, 18, 20 and 37. The concerts will be performed by a symphony orchestra, David Mannes,

The concerts for next Sunday include those of the Symphony Society in Acollan Hall, the Community Symphony Society, Washington Heights Y. M. H. A., Reinald Werrenrath's song re-cital in Carnegie Hall, and John Mc-Cormack at the Hippodrome.

The Easter concert of the Musical Art Society will be given on Saturday after he felt like it. He occasionally abandoned all pretence of singing. When he did sing he exhibited an amazing series of exaggerations. His chief asset in Hemlet, as in "Pagliacci," was a tremendous and prolonged volume of a termination of process and prolonged volume of the programme. Three groups is in Carnegie Hall. She will sing airs by Persolest, Grossi and two by Donaudy in imitation of old Italian style, old English airs, an arise from Bolto's "Mefistofiele:" a song, "Les Heures Claires," by Emilio Roys, and other process and two by Donaudy in imitation of old Italian style, old English airs, an arise from Bolto's "Mefistofiele:" a song, "Les Heures Claires," by Emilio Roys, and other process and two by Donaudy in imitation of old Italian style, old English airs, an arise from Bolto's "Mefistofiele:" a song, "Les Heures Claires," by Emilio Roys, and other process and two by Donaudy in imitation of old Italian style, old English airs, an arise from Bolto's "Mefistofiele:" a song, "Les Heures Claires," by Emilio Roys, and other process and two by Donaudy in imitation of old Italian style, old English airs, an arise from Bolto's "Mefistofiele:" a song, "Les Heures Claires," by Emilio Roys, and other process and two by Donaudy in imitation of old Italian style, old English airs, an arise from Bolto's "Mefistofiele:" a song, "Les Heures Claires," by Emilion Roys, and other process are in the programme. Three groups in imitation of old Italian style, old English airs, an arise from Bolto's "Mefistofieles, and the process and two by Donaudy in imitation of old Italian style, old E Perilhou's "Suite Francaise."

> "Aida" will close the Metropolitan opera season of ten performances in the Brooklyn Academy of Music on Saturday next. The cast will include Miss Ponselle (for the first time as Aida), Miss Gordon, Messra. Crimi, Amato, Martino, Angelo and Audisio, Miss Rudolph will lead the corps de ballet. Mr. Moransoni will conduct.

"The Blue Bird" will be given at a special matines at the Metropolita marked as first time here, from "Da Opera House on Thursday, Masch 11, Cantate da Camera a Voce Sola," by with Thomas Chalmers in the role of Parnado Gaffi, a group of Sjorgen's the dog Tylo for the first time. Mr. conduct.

NEXT SEASON'S PLANS FOR NEW SYMPHONY

F ollowing the announcement by Symphony Orchestre that Willem Mengelberg, Dutch conductor, has been engaged at the suggestion of Artur Bodansky to cooperate with him in the leadership of that organization next season comes the additional states that the New Symphony will extend activities next season.

As outlined the local season will in-

clude approximately thirty pairs of con-certs in Carnegie Hall, with twenty additional single appearances in Brooklyn, Newark, Philadelphia, Washington and

In addition to these concerts, a series of Sunday night popular concerts in the Hippodrome is being planned at which it is arranged to present Mr. Bedansky, Mr. Mengelberg and a soloist on the same programme. That the music next season will cover

wide range is indicated by the fact that Mr. Mengelberg has been requested to prepare twenty-five programmes. In addition, Mr. Bodansky has in the course of construction fifteen programmes which he will conduct himself. Reports from Amsterdam are that Mr. Mengelberg is preparing for a Mahler festival to be held in that city from May 6 to 21. He will lead his concertbouw-orchestra in nine concerts at which all the works of the late Gustav Mahler will be played.

MISS O'NEIL AS PRODUCER, "The Passion Flower" Her Own Selection for Herself.

Many persons know Miss Nance O'Nell as an actress, but few have given thought to her as the producer of "The Passion Flower," which will move to the Belmont from the Greenwich Theatre to-morrow night. "La Malquerida," this tragedy of Benavente is called in the

Early in the spring of last year Miss O'Nell became deeply interested in Ben avente and his plays. "La Malquerida," besides being literary, seemed to her to possess every element of success, to ear nothing of the fact that the part of Raimunda was one that she wanted to play. Soon after this the Theatre Guild produced "The Bonds of Interest," by the same author. Miss O'Neil and her husband, Alfred Hickman, attended the performance, and that night John Gar-

vente and the representative of Benavente and the Society of Spanish Au-thors in the United States, granted to Then followed unavoidable delaya First came lliness, from which Miss O'Neil had barely recovered when the actors' strike started and again upset her plans.

Pinally, however, Miss O'Neil had her

rett Underhill, the translator of Bena-

Mr. Gatti-Casazza Explains New Parsifal Scenery

"As the abandonment of the moving of "Parsifal" at the Metropolitaz the panorama in the first and third acts of management, while it recognises that there are defects which will be cured. our new production of 'Parsifal' has occasioned so much comment pro and con," said Giulio Gatti-Casazza, gen- an opera house where the works of Wageral manager of the Metropolitan Opera Company yesterday, "it may not be out of place for me to assure THE BUN AND NEW YORK HERALD readers that the suppression was due neither to caprice nor to a disregard of Wagperian traditions. On the contrary, it is due to logical considerations.

"What," continued Mr. Gatti-Casazza, "was Wagner's purpose in employing a moving panorama?

"His idea was to give the impression to the spectators that Parsiful and Gurnemans were walking through the forest all the way to the interior of the Temple of the Grail.
"To realize the effect plastically

Wagner, in cooperation with the fa-mous theatrical machinist Brandt, conceived plans for an ingenious pano-rama unfolding itself in the direction opposite to that taken by Gurnemans and Pareifal

"The scheme worked out splendidly on the mechanical and pictorial sides, but as an illusion it was a failure. The fact is, that when the rehearsals at Baireuth began the panorama had hardly begun to move when it was seen that the two singing actors had to retire to the wings. This sudden dis-appearance of Parsifal and Gurnemans always occurred, both at Baircuth and at the Metropolitan. Now, I ask you what use is there in having a moving panorama if one of the most impor-tant elements of the illusion sought to be produced immediately vanishes?
"Several new modifications of and new

experiments with the mechanism were tried after Wagner's death, but in spite of all efforts no satsifactory result ever was reached.

'However, as it was a question of an effect sought by Wagner himself, and as he was very set in his ideas, never being willing to yield, the moving panorama remained in the stage setting at Raireuth, which was copied faithfully by Answering the spirit of Heinrich Conried for the Metropolitan.
'Nevertheless it is a fact that when

the moving panorama—not even the most orthodox theatres of Berlin and of Vienna, where I saw 'Parsifal' given

without the panorama.

"Furthermore, I never have undernight's concert of the Rubinstein Club
stood the reason for the peculiar attracin the Waldorf-Astoria, and it was tion which the panoramic effect had for Wagner, considering that the idea was not the creation of his own imagination. Some years before 'Parsifal' had its premiere at Baireuth—that is, in 1883 recall having seen ballets produced with moving panoramas, behind actors who remained in position. I also remember having myself owned a little theatre of marionettes which had a very nice moving scenic panorama from the operation of which I derived much

childish amusement.
"Now, I say, when one hopes to realise a certain effect and instead makes a failure of it, for my part I think that the best thing to do is to get rid of it and rather seek an effect more rational, even if it be less ambitious. "So much for the moving panorams!

"So much for the moving pand Garden, competition is open. regarding which there also has been more or less comment," continued Mr. Gatti-Casassa. "Frankly I recognize the fact that many of these criticisms nave been justified—so much so that may tell you that next season the garden will be changed.

"But you must not forget that there are great difficulties to overcome. All who have been at Baireuth will remember perfectly that the famous garden was studied and restudied by the painter Ioukowski, who worked under the immediate supervision of Wagner himself, and who painted every bit of the scenery with his own hands. But Icukowski only succeeded in composing and producing a garden which is the most baroque imaginable-of the worst taste hat ever has been seen on the theatrical

"To paint a scenic garden with tropical vegetation which at the same time has a fascinating and poetle atmosphere is something veritably difficult! "As to the new scene of the Temple of the Holy Grail," continued Mr. Gatti-Casazza, "for which every one has had

nothing but praise, it certainly is a masterpiece, and Joseph Urban alone, rom the fact of having imagined and realized it, deserves absolution from having in the other case committed an artistic sin.

"Strange as it may seem to the lay-man, in spite of all the foresight and practical experience of those who conern themselves professionally fairs of the theatre, they can and do make mistakes. Nothing, however, is more experimental than the staging of a spectacle and in no other business does one meet so many surprises.
"You want an example?" said Mr.

Gatti-Casassa. "Here is one of the greatest. It is historic and appertains to 'Parsifal.' In July, 1883, at Baircuth, at the rehearsals of 'Parsifal,' it was observed that th eunfolding of the as much time as the music which was intended to accompany it. The same was the case with the panorama in the third act. "Now it was not possible to reduce

the panorama to the proportions demanded nor was it possible to cut out the panorama in the first act, as it was too intimately associated with the ex-(What I am telling you I find recorded in a volume by the eminent Italian critic Giuseppe de Panis, who was present at the final rehearsal and first performance of 'Parsifal' in 1883,) "As a remedy Wagner made the or-

chestra repeat portions of the score and retarded the tempi sufficiently to allow the unfolding of the panorama to be completed, thus sacrificing the musical to the visual effect. "On the other hand, the moving par

orama in the third act was omitted and the orchestral part, which did not lend itself to 'repeats,' accompanying the farewell of Titurel was that season permed with the curtains closed. With regard to the new production

HOTELS AND RESTAURANTS

Furnished Suites of 2 rooms and bath, \$4.00 per day and up for

LUCERNE

201 West 79th
Convenient to all lines transit.
A quiet and refined family hotel
Yearly leases on furnished orn furnished apartments. Also weekly
or transient rates. Cuisine and service of the highest class.
A la oarte or table d'hote
Arthur T. Hardy.
Chas. G. Stamm

ed in giving a performance in every respect most praiseworthy and in many respects even perfect, in the English language and with a company composed of heterogeneous elements, in part entirely unfamiliar with the Wagnerian style-it has succeeded in obtaining, especially in the scene of the temple, a musical atmosphere such as rarely have been able to produce on the stage. "This latter observation I never should have made were it not also the

nevertheless is conscious of having

achieved a most important result; in

rial in the German language and by the best German artists it has succeed-

expression of opinion on the part of a great many intelligent persons who attended our 'Parsifal' the other day and who spontaneously thought it their duty to come and tell me.

"The satisfaction of the public is the first thing to be considered in the theatre, Mark you, I do not say the only thing; but certainly it is the first. Woe to the manager who does not keep this fact before him "

Hotels and Restaurants

A new diversion appeared on last Wednesday night when Reisenweber's reopened its Paradise room at Columbus Circle with an open buffet around which men and women danced. The room has been redecorated and is now managed by Jack Lenigan and has six girls as hostesses, three brunettes and three blondes. Sherbo's orchestra furnished the dance music.

Churchill's has many luncheon, dinner and after theatre parties. Church-ill's Colorful Cabaret is presented continually with slight interruptions for dancing. Among the entertainers are the Norrie Sisters, dancers; Miss Grace Emerson, Oriental dancer; Henry and Lizzelle, Miss Gladys White and the

Answering the spirit of the day, Andre Bustanoby, owner and manager of the Cafe des Beaux Arts, at 80 West Forti-eth street, has introduced two features "Nevertheless it is a fact that when "Nevertheless it is a fact that when the street its escape from its frison in Baireuth, appeared in various for dancers. The first is a reduction of these theatres thought of reproducing these theatres thought of reproducing panorama—not even the which there is dancing. A shoppers' lumphen is served at noon. luncheon is served at noon.

> termed "McCormack Night." A supper and dance followed the long and interesting programme, the tenor having fif-teen listed numbers and giving fully as many encores. "Cheer Up New York," the combina-tion of skating and musical comedy in Thomas Healy's Golden Glades, contin-

> ues to please seekers after entertain-ment. Two performances are given nightly; the dinner show at 7:80 o'clock and the after theatre performance at 11:80. New features are being added Miss Irene Franklin, comedienne, now in "Always You," has offered a silver cup as the prize in a Peabody one step con-test to be held at the Terrace Garden Dance Palace on Tuesday night. The

I the McArpin Grill Dance Orchestra, has written a fox trot called "Sunbeams," with lyrics

HOTELS AND RESTAURANTS.

MOTEL **PHERESA**

7th Ave., 124th to 125th Sts. One block from "L" and Subway Sta. Trolley and bus lines at door. A Refined Family and Transient Fireproof Hotel All OUTSIDE ROOMS.
ATTRACTIVE ACCOMMODATIONS
AT MODERATE BATES, Dining Room

At Top of Building Special Table d'Hote or A La Carte Meals Tel. 7600-Morningside. R. P. LEUBE, Manager.

CAFE DES

80 West 40th St.

Telephone 2300 Vanderbilt. THE ONLY HIGH CLASS RESTAURANT IN THE CITY.

New Weston Hotel

Madison Avenue, at 49th St. DESIRABLE ROOMS AND APARTMENTS S. G. CLAYTON, President.





ROOM PLEASANTLY SITUATED Overlooking Hudson River HOTEL 78th St. and West End Av. wish its new addition of 125 rooms with bath at \$3.00 per day E rooms with bath at a.w. per may and up, for one or two heopie; also handsomely furnished Suites of two rooms and bath.

\$4.00 per day and up.
Special Yearly Rates on Leases.
A la carte or table d'hoie.
Arthur T. Hardy,
Chaa G. Stamm. S E

Attractive